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Last week, I did not have enough space to tell you about an interesting personality who is touring India. I take the opportunity to do so now. Last Tuesday 27th January Farrok Mulls who is a critic of art and beauty introduced us at his residence to a very striking personality. It was U.S. Krishna Rao of the South. Krishna Rao of the South is a research scholar and a lecturer in Chemistry but he is also a dancer. In fact, he is now concentrating on dancing, for it is his forte. Krishna Rao is an exponent of Bharat Natyam and Kathakali. And to the small audience that had gathered at Marine Lines he explained themeaning of the Dance. We have been conscious of the dance revival in our midst; we go to watch the various recitals that take place at the theatres, but how few of us know exactly the meaning of the dances! I admit that though Krishna Rao's lecture was very technical for the first time I was able to understand exactly the meaning of the dance, the story of the dance movements, what they stand for, how the different gestures are called from everyday life, how the movements are sheer poetry, how to distinguish the real from the pseudo. He was able to explain to the few of us that had gathered to hear him that evening the poetry of Bharat Natyam. Ne hot only spoke but danced for us, and there was a poetry of movement about this young dancer which most of us felt. His movements were agile, his eyes expressive, his expressions alive. The dance was simplified for us. Assisting him was his wife, who seemed to have a more definite attitude to the dance. To see them dance together a was a sort of feast for the eyes. And I have never seen an audience so intent or so eager to observe each movement.

We learnt something that evening from Krishna Rao of the South. Through his dancing he made us ~~we call beauty. A sort of expression~~ that we get from reading poetry or seeing a play. It was not mere "imitation" as Plato described it but "imitation" as Aristotel described it as a form of expression and experience. Few dancers can explain or clarify so simply as he did to us that evening. Some are good exponents of the dance some are good lecturers on the dance, but few can combine the two. That is why the recital was so very striking for me. Krishna Rao is the pupil of the great Meenakshi Sundaram Pil sy of Pandanallur, Tanjore. The great teacher of Bharat Natyam who is eighty years old still inspires the great dancers. The oldest form of dancing, the Bharata Natyam, does not only live in the old Shiva temples of Tanjore, it has also come to light for us to see and enjoy. Krishna Rao gave us in those few hours his interpretation of grace, precision, the rhythm and beauty. Krishna Rao said that there can be no deviation from the original dance but only an interpretation. It was an exhilarating experience, and I do feel that men like Krishna Rao ought to be heard by many more people. Full marks go to Farrok Mulla for his wonderful decor. For he had captured the spirit of the South by decorating the stage as he had seen in the South. A few lights flickered where the foot-lights would normally be and the background was simply done with a few palm leaves and banana leaves. It was in keeping with the dance spirit of the South where the audience watched the dancers in the open air, where the stage was similarly decorated. The dance would go on all night and the lamps would go out at dawn. With a few oil lamps this effect was captured by Mr. Farrok Mulla. This was the background, a simple background round which the whole decor was based. Not one moment of Mr. Krishna Rao's talk was heavy to express and not one moment of it was superficial. He had the lecturer's ability, to express to us the meaning of the dance, the dancer's grace to illustrate this beauty into action.